EARLY MUSIC ONLINE

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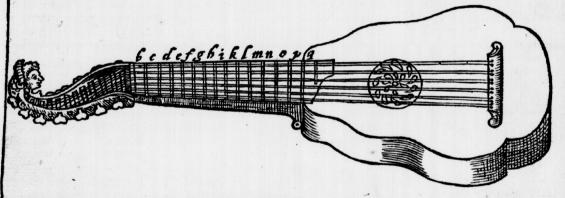
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A nevv Booke of Tabliture for the Bando.

ra: Contayning fundrie forts of lessons, collected together out of divers good Authors for the furtherance and delight of such as are desirous to practise on this Instrument.

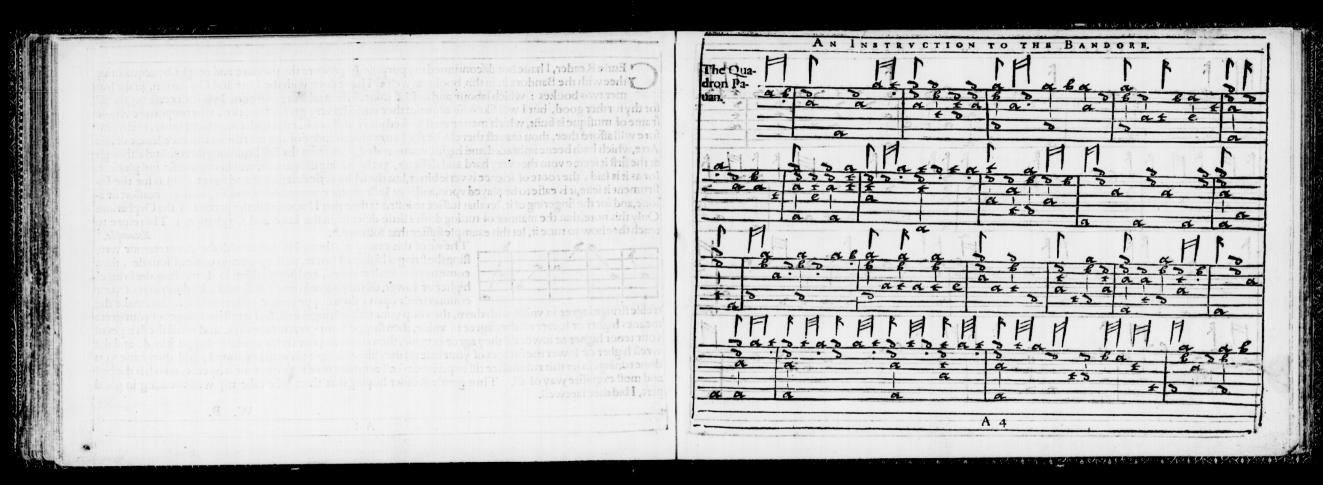
Neuer before Published.



Imprinted at London for VVilliam Barley, and are to be fold at his shop in Gratious fireet neere Leaden-Hall.

mer two bookes: which labour and cost of mine, if thou take in good part, I will not cease my trauill for thy further good, but I will likewise acquaint thee with the very ground worke, whereupon the whole frame of musique is built, which matter well looked into, and practiced at such convenient times, as thy leafure will afford thee, thou mayest thereby be the better able to iudge of the worthines and excellencie of this Arte, which hath beene imbraced, and highly commended, euen from the first beginning therof. And although at the first it seeme vnto theevery hard and difficult, yet by willing dilligence it will become ease and pleasant: for as it is said, the roote of science is verie bitter, but the similar everie delectable and sweet. And as for the Instrument it selicit is easiet to be played you, and is an Instrument commendable and fit, either in consortor alone, and for the singering of it, let that suffice to instruct thee that I haue said in the preface of the Orpharion: Only this note, that the manner of tuning doth a little differ from the Lute and Orpharion: Therefore to teach thee how to tune it, let this example suffice that followeth. The vie of this example is thus. First begin with the countertenor wrefingthe stringes higher or lower, till they agree in vnitie of sounde, then countertenor open, then slope your countertenor &c. and make the treble stringes agree in vnitie with them, then stop your recollest ringes in d. and wrest the stringes of your great treble stringes agree in vnitie with them, then stop your recollest ringes in d. and wrest the stringes of your great treble stringes in d. and wrest the stringes of your great treble stringes in d. and wrest the stringes of your great treble stringes in d. and wrest the stringes of your great treble stringes in d. and wrest the stringes of your great treble stringes in d. and wrest the stringes of your great treble stringes in d. and wrest the stringes of your great treble stringes in d. and wrest the stringes of your great treble stringes		Entle Reader, I have not discontinued my purpose, to procure thy pleasure and delight, by acquainting thee with the Bandora in in this booke, as well as I have done with the Lute and Orpharion, in the for-
Arte, which hath beene imbraced, and highly commended, euch from the first beginning therof. And atthough at the first it feeme vnto the every hard and difficult, yet by willing dilligence it will become easte and pleasant: for as it is said, the roote of science is verie bitter, but the fruite verie delectable and sweet. And as for the Infirument it selie, it is easte to be played vpon, and is an Instrument commendable and fit, either in confort or allone, and for the singering of it, let that suffice to instruct the that I have said in the preface of the Orpharion: Only this note, that the manner of tuning doth a little differ from the Lute and Orpharion: Therefore to teach thee how to tune it, let this example is thus. First begin with the countertee were transpled to the property of the property of the property of singer bigher or lower till they agree in writing of sounds. The property of the property of singer bigher or lower till they agree in writing of sounds.	A nevv booke of Pabliture for the Bando.	mer two bookes: which labour and cost of mine, if thou take in good part, I will not cease my trauill for thy further good, but I will likewise acquaint thee with the very ground worke, whereupon the whole frame of musique is built, which matter well looked into, and practised at such convenient times, as thy lea-
ffrument it selse, it is easie to be played upon, and is an Instrument commendable and sit, either in consort or allone, and for the singering of it, let that suffice to instruct thee that I have said in the preface of the Orpharion: Only this note, that the manner of tuning doth a little differ from the Lute and Orpharion: Therefore to teach thee how to tune it, let this example suffice that followeth. Example. The vice of this example is thus. First begin with the countertenor wre-	the fartherance and deligion is to the me define to produce or this labraneers.	Arte which hath beene imbraced and highly commended ellen from the nrit beginning therof, And although i
teach thee how to tune it, let this example suffice that followeth. The vie of this example is thus. First begin with the countertenor wre-		firument it selfe, it is easie to be played vpon, and is an Instrument commendable and sit, either in consort or allone, and for the singering of it, let that suffice to instruct thee that I have said in the preface of the Orpharion: Only this note, that the manner of tuning doth a little differ from the Lute and Orpharion: Therefore to
higher or lower, till they agree in vnitie of found with the ftrings of your countertenor open, then floope your countertenor &c. and make the		teach thee how to tune it, let this example suffice that followeth. The vice of this example is thus. First begin with the countertenor wre-
treble it ringes agree in vnitie with them, then itop your treble it ringes in a. and wrett the ittinges or your great		higher or lower, till they agree in vnitie of found with the strings of your countertenor open, then stoppe your countertenor &c. and make the treble stringes agree in vnitie with them, then stop your treble stringes in d. and wrest the stringes of your great
your tenor higher or lower till they agree in vnitie, then come to your treble againe & floppe it in d. and the		your tenor higher or lower till they agree in vnitie, then come to your treble againe & floppe it in d. and the
done tuning, so let this rule suffice till experience shall acquaint thee howe to tune it by eare, which is the best and most exquisite way of all. Thus gentle Reader hoping that thou wilt take my well meaning in good part, I bid thee sarewell. W. B.	Implinted at London for VVillian Burley, and are to be fold at his slap in Grations	part, I bid thee farewell.
A 3	irce: neere Leaden-Fall.	

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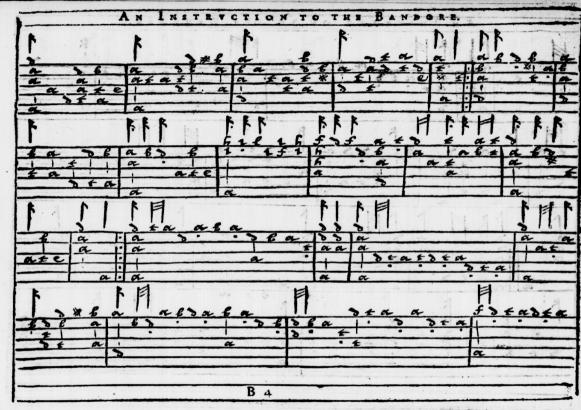


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Those eyes that seeing fancie on a fire,
those crisped haves which hold my hart in chaines.
Those duntie hands which conquered my desire,
that wit which of my thought doth hold the raines.
Then love be Judge what hart may therewith stand,
such eyes, such head, such wit and such a hand:
Those eyes for clearenes doth the starres supplie,
those haires obscure the brightnes of the sunne.
Those hands more white than over Juorie was,
that wit even to the skies hath glory wonner
Oh eyes that pearce our hearts without remore,
Oh haires of right that aveates aroyali crowner
Oh hands that conquere more than Casars force,
Oh wit that turnes huge kingdomes ypside downe.

SHort is my refl whose toyle is over long,
my ioyes are darke but cleare is seene my woe:
In safetie small great wracks I bide through wrong,
whose time is swift and yet my hope but flow.
Each griefe and wound in my poore soule appeares,
that saugheth houres and weepeth many yeares.
Deedes of the day are subles for the night,
sighes of defire are smokes of thoughtfull teares:
My steps are salle although my path is right,
disgrace is bold my favour full of seares,
Disquiet sleepe, keepes audite of my life,
where rare content doth make displeasure rise:

The dolefull clocke which is the voice of time, calles on my end before my hap is feene.

Thus falles my hopes whose harmes have power to clime, not come to have which long in wish have beene, I trust you love and feare not others hate, be you with me and I have Casars fate.

FINIS.

Ow can the tree but waste and wither away,
that hath not sometime comfort of the sunne:
How can the flower but vade and soone decay,
That alwaies is with darke clouds ouer runne,
Is this a life? nay death I may it call:
That seeles each paine, and knowes no ioy at all.

What foodles beaft, can live long in good plight,
Or is it life, where fences there be none?
Or what availeth eyes without their fight,
Or elfeatongue to him that is alone?
Is this a life? &c.

Whereto serves, if that therebe no sound,
Or such a head where no deuice doth grow:
But al of plaints, fince sorrow is the ground,
Wherby the heart, doth pine in deadlie woe.
Is this a life? nay death I may it call:
That seeles each paine, and knowes no ioy at all.

FINIS.

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